

# *Ceramics*

M O N T H L Y

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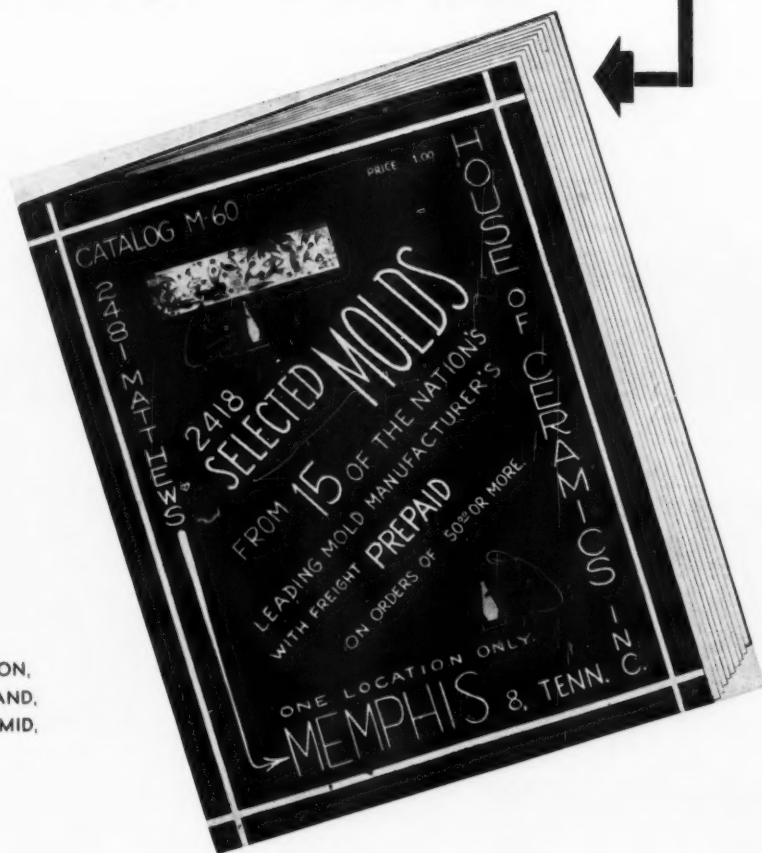
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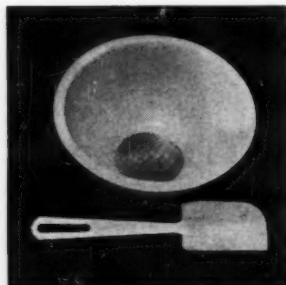
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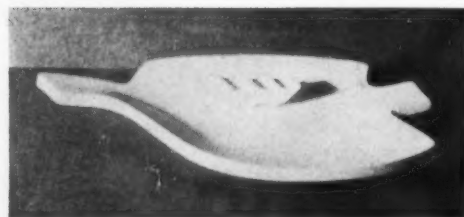
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# Ceramics MONTHLY

Volume 8, Number 4

APRIL • 1960

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**On Our Cover:** California potters Helen and David Morris are pictured working in their studio at Sausalito. Their experiments with crystalline stoneware glazes are the subject of the feature beginning on page 15.

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# Letters

Share your thoughts with other CM readers—be it quip, query, comment, or advice. All letters must be signed, but names will be withheld on request. Address: The Editor, *Ceramics Monthly*, 4175 North High St., Columbus 14, Ohio.

## OLD COPIES OPEN NEW WORLD

# . . . Some years ago I made and sold ceramics, but having to move into a small apartment forced me to give it up. However I continued my *CERAMICS MONTHLY* subscription. I enjoyed receiving them each month, though I did not use them. I kept all issues except a few I loaned to friends to encourage their learning a craft. These copies were not returned, to my regret!

Now, all the old copies have come off the shelf, dusted off and a whole new world has opened for me! I just bought a small enameling kiln and each day has brought joys untold! Your magazine has been a great help. I particularly like Kathe Berl's informal little column—and feel I know her. She writes with charm . . . Thanks a million, Kathe Berl!

RUTH TAPPER  
New York, N.Y.

# Please send a copy of *CERAMICS MONTHLY* for December 1959 . . . May I compliment you on your magazine. It is so good that someone steals it from the reading shelf—a fact not well liked by others who would like to use it. We bind

the volumes as a part of our permanent reference files, hence our need for the December issue.

NELLIE R. SWANSON  
Librarian, State Teachers College  
Minot, N. Dak.

## CM HER TEACHER

# . . . I run a household, help with my husband's business, am rearing three boys, and yet at night I find time to work with that magic stuff—clay. In two years, I have made enough money to buy two kilns, a wheel, and all the clay and glazes I have used so far.

CM spurred my interest, taught me a great deal, and made known to me the fine books on pottery by John Kenny, Norton, and Rhodes. It was through these books, Tom Sellers' series on throwing, and the Ball articles that I learned what I know . . .

Thank you for helping me find, learn about, and enjoy one of the greatest satisfactions of my life. I plan to be potting when I am 85.

BETTY HOLLOWAY  
Indianapolis, Ind.

## THANKS, ALL AROUND

# This is a long delayed acknowledgment of your excellent magazine. The variety of subject matter is wonderful. I have been working with enamels on copper for a number of years— . . .

GAIL KRISTENSEN  
St. Paul, Minn.

# We were delighted with cover and story on our 12th annual (February CM). It caused much comment—all very favorable of course. Thank you.

CLYDE SINGER  
The Butler Art Institute  
Youngstown, Ohio

# I do enjoy your magazine so much! I took up ceramics a year ago and am doing fine. I get so much information out of the *CERAMICS MONTHLY*, I can't afford to miss a single copy. Enclosed find check for \$5 for a renewal.

I would like to see more articles on designs and using different glazes, hand molding—Oh, "Questions and Answers," too. Thanks for *CERAMICS MONTHLY*.

MRS. MARIE B. JOHNSON  
Orlando, Fla.

# My pleasant anticipation in opening the envelope of my last *Ceramics Monthly* became dismay when it contained a duplicate of my December issue [an error in the mailing department?]. An enthusiastic subscriber since Vol. 1 - No. 1, I hope to maintain a complete file. . . .

MRS. ELOISE CELETTE  
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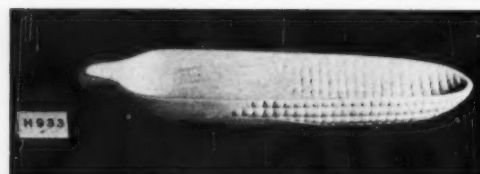
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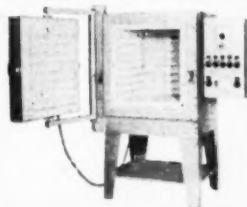
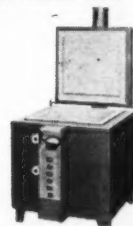
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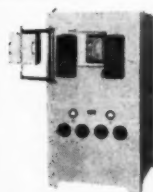
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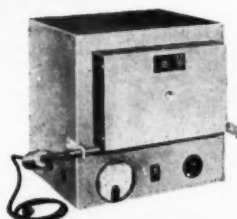
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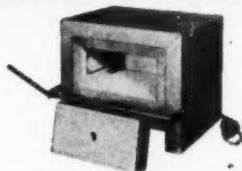
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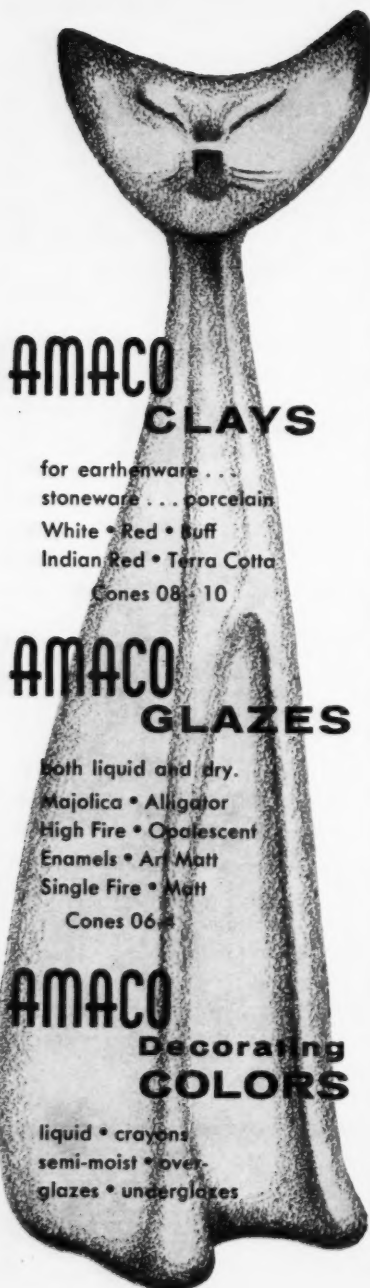


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June 27—August 26

The Pond Farm Pottery offers 11th year of instruction in pottery techniques for both beginners and advanced students. Located in the hills 75 miles north of San Francisco—an area of beauty and unlimited outdoor activities as well as ceramic work. Write: Marguerite Wildenhain, Pond Farm Pottery.

## CALIFORNIA, LOS ANGELES

June 20—July 29

Chouinard Art Institute, six-week course with Otto Heino. For bulletin write: Chouinard Art Institute, 743 S. Grand View St., Dept. CA, Los Angeles 57.

## CONNECTICUT, BROOKFIELD

June—August

The Brookfield Craft Center offers five summer events: June 4, David Holleman, one day seminar on ceramic mosaics; June 6—17, Dean Mullavey, workshop in ceramics; June 19—August 12, Helen Matthews, weekly classes in ceramics; July 18-29, Mary Kretsinger, workshop in metal and enamelwork; and August 15—26, Henry Gernhardt, ceramics. Write: Brookfield Craft Center.

## INDIANA, INDIANAPOLIS

June—August

Amaco summer workshops in ceramics and metal enameling are presented jointly by American Art Clay Company and the John Herron Art School during June, July, and August. For details, write: Ceramic Division, American Art Clay Co., Indianapolis 24.

## MAINE, LIBERTY

June 27—August 27

Haystack Mountain School of Crafts will hold three 3-week sessions covering elements and characteristics of clay and glazes, hand-building and throwing. Instructors: Svea Kline, William Wyman, Henry Gernhardt, and Olin Russum. Some scholarship aid to qualifying candidates who apply before May 1. Write: Haystack Mountain School of Crafts.

## MEXICO, OAXACA, MITLA, TAXCO, MEXICO CITY

July 31—August 12

Thirteen-day arts and crafts tours to points in Mexico. Write: T. H. Hewitt, 2413 Driscoll St., Houston 19, Tex.

## NEW YORK, NEW YORK

June 6—July 29

Craft Students League, West Side YWCA, offers in ceramics: coil and slab methods, casting, throwing on wheel, decorating, carving, modeling, underglazing, figurines; advanced class in decorative techniques, wheel work in earthenware and stoneware; and enameling. Instructors: Roberta Leber, Gertrud Englander, and Adda Husted-Andersen. For details, write: Helen T. Warner, Director, Craft Students League, 840 Eighth Ave., New York 19.

## NORTH CAROLINA, PENLAND

June 20—August 20

Penland School of Handicrafts gives three 3-week courses in ceramics and enameling. Instructors: Mrs. Harvey Chase, Anthony Haruch, Mrs. Rissie Sparks, and Oliver Blanchard. For catalog, write: Penland School of Handicrafts.

## ONTARIO, TORONTO

July 2—August 26

Muskoka Workshop on Kabshe Lake offers opportunities in enameling and mosaics, ceramics, and clay sculpture. Instructors: Tutzi Haspel Seguin, Chizuko Shimano, and Leonhard Oesterle. For more information, write: Tutzi Haspel Seguin, 43 Camberwell Rd.

## OREGON, SALEM

July 25—August 19

Salem Art Association presents a second summer art workshop. Hal Riegger, in charge of classes in clay, will also have an evening class for advanced students in glaze theory and the mixing of glazes. Write: Laneta King, Director of the Art Workshop, 600 Mission St.

## PENNSYLVANIA, PHILADELPHIA

July 15—August 19

Philadelphia Museum College of Art—one day per week for six weeks. Ceramics instructor: Aurelius Renzetti. For more information, write: Office of Admissions, Philadelphia Museum College of Art, Philadelphia 2.

## QUEBEC, NORTH HATLEY

June 20—August 20

Pottery Workshop offers three 3-week sessions. Instructor: Gaetan Beaudin. For information, write: Pottery Workshop, Box 181.

## TENNESSEE, GATLINBURG

June 13—July 19

Pi Beta Phi School and University of Tennessee College of Home Economics. Instructors: Helen Worrall, enameling; Linn L. Phelan, pottery; Jean B. Stange, craft design; and Marian G. Heard, director of the workshop. Write: Pi Beta Phi School.

## VERMONT, LUDLOW

July—August

Fletcher Farm Craft School offers four periods: July 4—15, and July 18—29, pottery; August 1—12, and August 15—26, enameling. Instructors: John Loree, pottery; Helen Worrall, enameling. Write: Ronald Slayton, Director, Fletcher Farm Craft School, Route 3, Montpelier, Vt. (before June 15); Ludlow, Vt. (after June 15).

## WASHINGTON, LA CONNER

June 20—July 29

Fidalgo Allied Arts classes in ceramics, jewelry, and beginning art composition. Write: Fidalgo Allied Arts, P.O. Box 476.

## WISCONSIN, MADISON

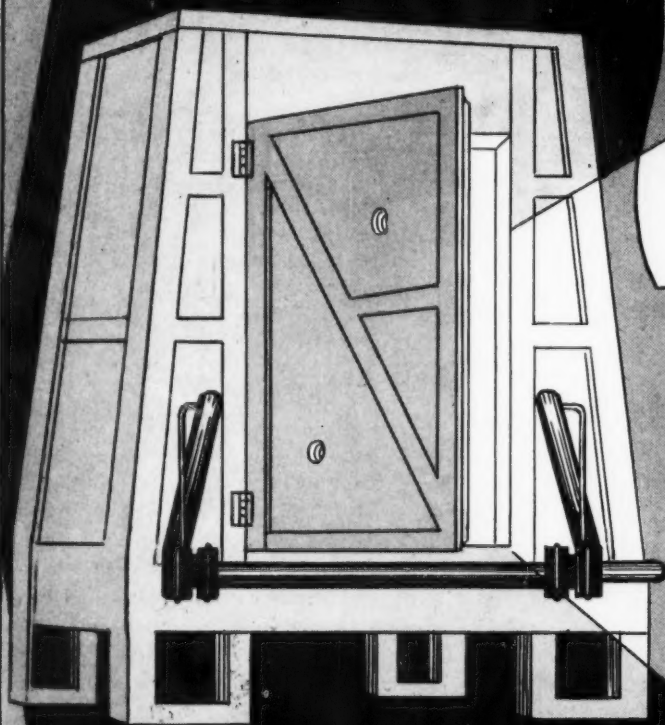
June 17—August 15

University of Wisconsin is scheduling 8-week courses in beginning and advanced ceramics. Instructor: Clyde Burt. Write: Dept. of Art and Art Education, University of Wisconsin, Madison 6.



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# Itinerary

Send show announcements early—

WHERE TO SHOW: three months ahead of entry date; WHERE TO GO: at least six weeks before opening.

## WHERE TO SHOW

\*national competition

### INDIANA, SOUTH BEND May 8—29

The 8th Annual Michiana Regional Ceramics Exhibition, sponsored by South Bend Art Association, at Art Center. Open to residents or former residents of Indiana and Michigan. Not more than three pieces (in any combination) in categories: Creative ceramics (original design of form), sculpture, and enamel on metal. Creative mosaics also accepted. Entry blanks due April 19. Work due April 24. Juried; \$450 in cash awards. For entry blanks, contact: Miss Lorraine Paluzzi, c/o Art Center, 620 W. Washington St., South Bend 1, Ind.

### NEW YORK, NEW YORK May 27—September 11

\*Designer-Craftsmen, U.S.A., 1960, sponsored by the American Craftsmen's Council; accepted entries to be exhibited at the Museum of Contemporary Crafts and circulated by the American Federation of Arts. Juried; prizes. Entry fee: \$3 for members of American Craftsmen's Council, \$5, non-members. Work due April 4—15. For prospectus, write:

American Craftsmen's Council, 29 W. 53rd St., New York 19, N. Y.

### OHIO, TOLEDO May 8—June 5

Toledo Area Artists 42nd Annual Exhibition, at the Toledo Museum. Entries in all recognized art media due April 14. Entry fee. Jury; cash, special awards, purchase prizes. For prospectus, write: Toledo Museum of Art, Toledo.

### PENNSYLVANIA, PITTSBURGH June 8—9

The Pittsylvania Ceramic Guild will hold its 2nd annual show in the Pittsburgh Room of the Penn Sheraton Hotel. Theme: Ceramics Salutes the 60's. Members of the Guild will exhibit and compete for cash prizes.

### PENNSYLVANIA, STROUDSBURG July 28—30

The Pennsylvania Guild of Craftsmen's Annual Fair and Sale in the Stroudsburg State Teachers College Gymnasium. Eligible: Members of the 16 chapters of the Guild. Juried. For further information, contact: Robert F. Stafford, 30 Brookside Rd., Wallingford, Pa.

### VIRGINIA, VIRGINIA BEACH July 7—11

\*Fifth Annual Boardwalk Art Show, Virginia Beach Art Association. Open to

original work in all media. Entry fee: \$5. No commission on sales. Artist or representative must be present. Jury; substantial cash prizes and honorable mention awards of art materials in nine categories. Write: Mrs. Gordon Atwill, Mayflower Apartments, Virginia Beach.

## SPECIAL FOR HOBBYISTS

### COLORADO, DENVER April 30—May 1

\*Seventh Annual Ceramic Show, The Rocky Mountain Ceramists Association, in the Colorado Grange Bldg., 2475 W. 26th Ave. Anyone eligible to enter; \$1 entry fee. All entry forms must be in the hands of the committee by April 15. Two categories—amateur and professional. Juried; trophy cups will be given as prizes. For entry blanks, contact: Donna J. Pool, 1841 S. Forest, Denver.

### ILLINOIS, CHICAGO August 20—23

\*National Pageant of Ceramics, Sherman Hotel. Classes, demonstrations, hobbyists' exhibit. Juried; cash awards, ribbons. For further information and entry blanks, write: E. Kane, P.O. Box 115, Wilmette, Ill.

Continued on Page 32

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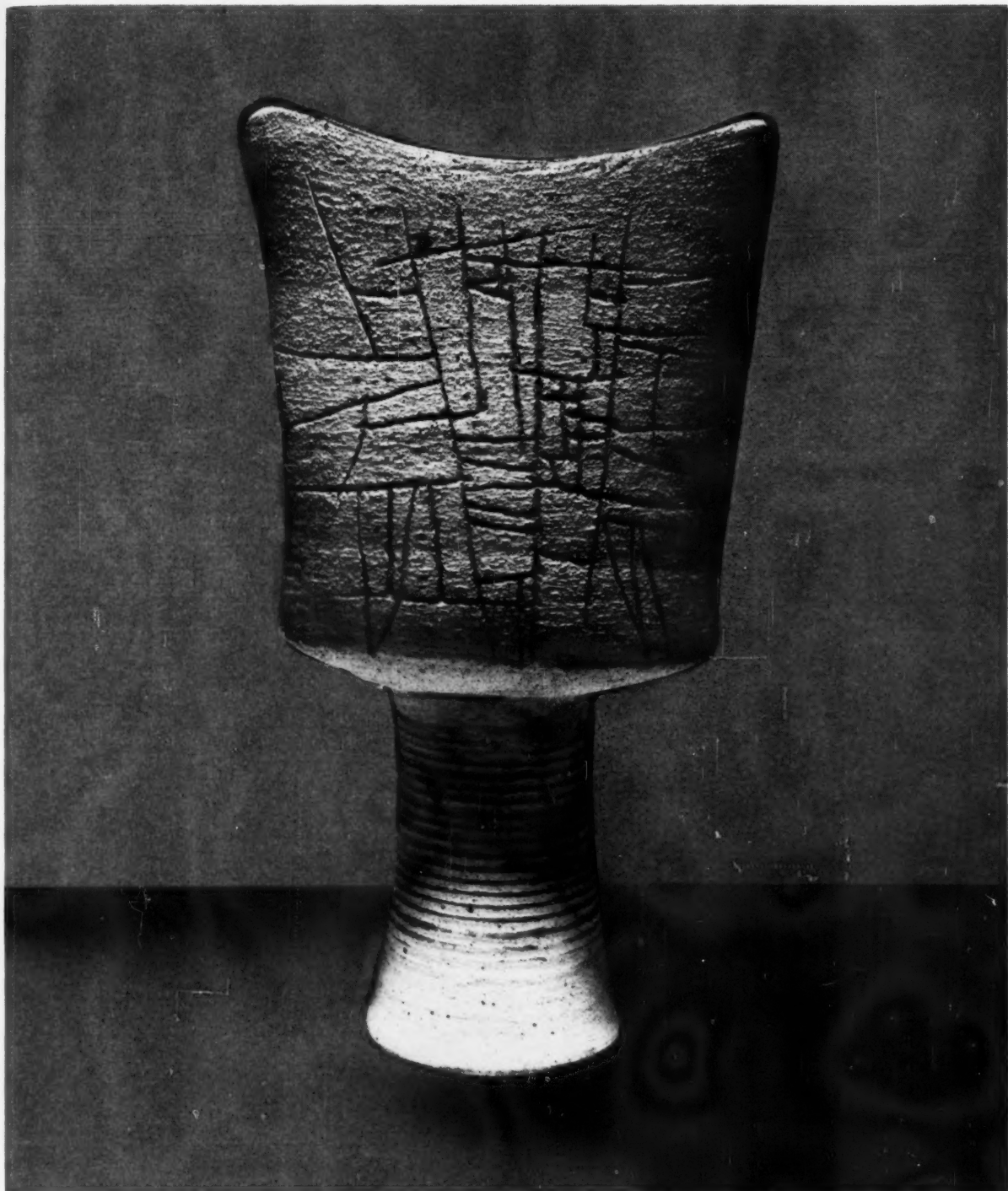
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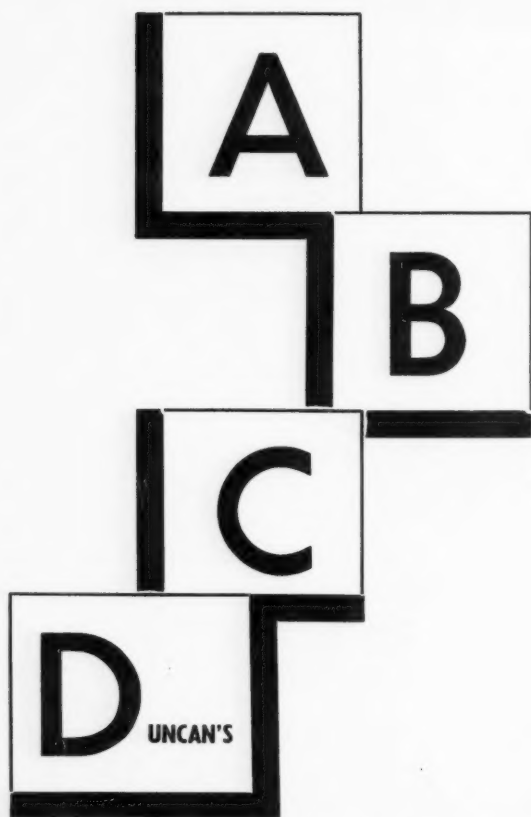
**B & I Mfg. Co. Dept. C. Burlington, Wisc.**  
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**CM's Pic of the Month:** Footed stoneware jar, 12 inches tall, was made by Daniel Rhodes, a frequent exhibitor and prizewinner in ceramics and sculpture. Rhodes, associate professor of design at Alfred University, Alfred, N. Y., has served on many juries including the Syracuse show and Young Americans. In making the piece shown here, he threw the bowl on the wheel, then formed it into an oval shape while damp and cut the lip to form the curve at the top. The foot was thrown separately and attached. The inside was glazed with a brown slip glaze. The outside was coated with a rough earth-colored slip and decorated with a design scratched through the slip to the darker clay. Rhodes fired the piece to cone 10 in a reduction kiln.



# TEACHERS



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## Q *Answers to* Questions

Conducted by the CM Technical Staff

**Q** *Is it safe to fire a cast piece which is nearly an inch thick? It is hollow.—Sr. M.M., Omaha, Nebr.*

This isn't impossible; solid cast pieces of this thickness are often fired successfully. The only way you can know is to try. Be sure that the heavy cast piece is thoroughly dry! The main precaution is to fire your kiln very slowly, especially in the early stages of firing. Leave the door open and the peepholes out for the first two hours on low heat. Then progress slowly for the remainder of the firing. As a precaution, you may want to fire the piece alone.

**Q** *Can you tell me how many moth balls or crystals to use in the small kiln to give the glaze a smoky look?—J.S., Dayton, Ohio.*

To use moth balls in the small kiln to give the glaze a smoky appearance: Fire, then allow kiln to cool down to cone 016. You must have a pyrometer on your kiln for this. Then insert moth balls through the peephole—one every five minutes until you have put in 12. Then let your kiln cool as usual.—J.K.

**Q** *Could you tell me how I can make my dried-out casting slip like new? I have been adding water and making the slip to its original consistency, but it has a tendency to settle thickly on the bottom of the mold and leave the casting too thin at the top. I would greatly appreciate your help.—Sr. M., Omaha, Nebr.*

It is difficult to reclaim scraps and try to return them to a casting slip. Part of the deflocculant is absorbed into the mold during the casting process. The scraps necessarily need a greater amount of water to return them into the original consistency. This in turn accounts for the poor casting you are getting. If it is a matter of economy to reclaim your slip scraps, try adding a small amount of deflocculating material to the scrap and water—how much can be determined only by experimenting on the trial-and-error basis. Small amounts of scrap could be used up by adding them to new batches of your new casting slip. If economy is a great factor, it would be advisable to use slip scraps in other methods of clay handling.

**Q** *I have always had extreme difficulty keeping glazes in suspension. After they have set but for a few days, the glaze thickens at the bottom of the jar like thick tar. The glazes are well mixed with a "pinch" of Epsom salt which is supposed to help. For each use of the glaze we must force it from the bottom with a wood chisel. This takes time—about 15 min. a jar—and considerable work. Can you help?—A.T., Green Bay, Wis.*

We assume that you are referring to powdered glazes which you mix yourself. The difficulty which you refer to may be due to the Epsom salt. We suggest you omit it and use a gum solution to help suspend the glaze materials. A good mixture for brushing is: 3 parts dry glaze, 2 parts water, 1 part gum solution.

**Q** *I have lots of powdered colours for China painting. Do you think I could use them to colour slip, engobe or white clay to get marble effects? I understand I would use them in dry powdered form or may dissolve only with water.—F.B., Ottawa, Ont.*

These colors burn out at cone 019, which is too low for clay. It would not be advisable to use them with or in clay for this reason.

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.



# Spring Is In The Air

## -- We Grow Flowers (Enameled)

by KATHE BERL

I ONCE HAD a funny experience. I saw a dog facing a small boy in a dog costume and trying to behave like a dog. First, the startled dog looked at the phantom, then he gave a sniff, turned around and walked away disgusted. Now you people who are purists and like only real flowers or none at all (like the dog), with or without a sniff be disgusted and forget this column. Don't even start to read it! A lot of information on how to make three-dimensional flowers for jewelry or decoration will break loose on this page. It is only for enameled who do their own metal work; no blanks will be used.

Flowers make nice, feminine jewelry. I will give you the basic directions from which you can go on to your own "gardens." Let's start with easy earrings. All these flowers are done from lightweight copper or silver (22 gauge, up) but not foil in this case.

For one type of daisy: Cut a scalloped disc. Now, with small round-nosed pliers, bend each scallop up

and down like petals, but not quite to the center. This will form a little cup and, if you sharpen the dents between each segment by hammering them over the edge of a bench anvil, this will look much like a flower. Enamel it white with yellow in the center, and here you have a daisy. Just do not forget to leave in the back a spot bare of enamel to soft solder on your finding. This has to be done with all the flowers, so I am not going to mention the soldering bit any more.

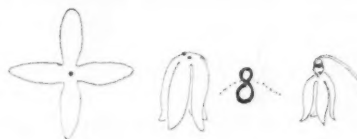
Another daisy variety: Cut a disc and, like radii, cut in for petals. Be sure to have an even number of them. Bend every second petal up; then do the same to the ones in between but at a lower level, to that they form two rows of petals. Round the corners of each and enamel.

Let's get more intricate: To make very attractive centers, cut a strip of metal so that it makes a sort of fringe. With pliers, curl in each segment, pro-

saically called a "noodle" by me, and roll the whole thing up to a tight spiral. Prepare a petaled cup. By now you will have found your own design, I hope. Punch two slits through it—according to the diagram here—this is just too complicated to make clear in words only, so I've drawn you an idea. Take the center now, uncurl two "noodles" across from each other, bend them straight down, stick them through the slits in the cup and curl in behind the back of the piece so that your flower can not come apart.

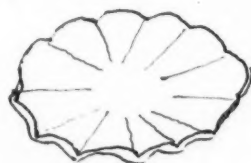
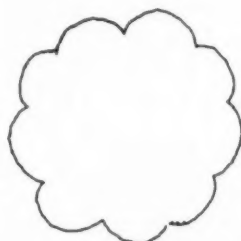
If this is to be an earring, make the securing device as flat as you can. For necklaces, curl the ends in so that you can get a jumping through for joining the flower with other links. Be sure, though, to have these attachments off center of the piece or it will be top heavy. In front, this can be evened out easily by shifting the noodle curls so that the center looks centered. Enameled, these anemone-like flowers look very nice indeed.

Bell-shaped flowers can very easily

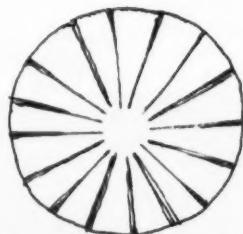


be made, too. You make the disc larger than for flat flowers and use fewer petals, narrower shaped and not too many. Punch a hole in the center and shape the petals to a bell. Enamel and be sure to keep the hole open.

*Continued on Page 38*



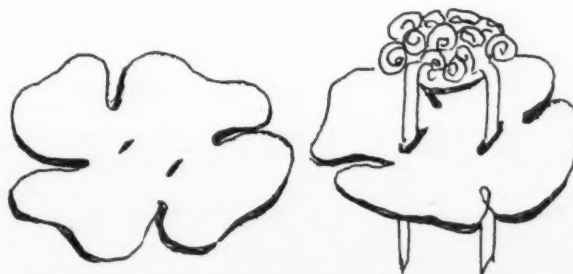
DAISIES, one style, grow from a scalloped disc. Each scallop is bent to give a petal effect.



ANOTHER variety of daisy has its petals separated.



CURLED metal fringes are formed into attractive centers for anemone-like flowers.



THE CENTER is slipped through slits in the petaled cup.

# Tru-Fyre



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Present

**RUTH DAVENPORT**



Ruth Davenport, born in Chicago, spent her childhood and early adult life in Portland, Oregon. She received her formal art education in the School of Fine Arts at the University of Oregon, and many of her early paintings were inspired by the grandeur of the Northwest. Her murals are in homes and public buildings throughout the country. Two eight-foot murals on canvas, one of the Chicago sky line, the other of Western mountains and cattle country, hang in the Director's Room of a Chicago meat-packing firm. Among others, Ruth has painted for Conrad Hilton, Henry Crown (owner of the Empire State Bldg.), for the owner of a Petroleum company, for a director of the Harding Museum, and for a member of the Illinois State Legislature.

Several years ago, Ruth carried her knowledge of line, color, and composition into the field of ceramics, finding another excellent medium of expression. She experimented impartially with the various brands of commercial underglazes on the market, judging Tru-Fyre colors, with their wide range of shades and ready to use consistency, to be the finest obtainable. Classes under Ruth have been "fun classes" due to her sparkling personality and easy method of teaching that has enabled the rank amateur to turn out commendable pieces.

*See Ruth Davenport in person at the Tru-Fyre Booth, Ceramic National Trade Show and Workshop, Sheraton Hotel, Philadelphia, Pa. May 19-20-21-22.*

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David and Helen Morris  
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## Crystalline Stoneware

# GLAZES

by OPPI UNTRACHT



FLASHED COPPER glaze (A) is achieved by one glaze volatilizing on another in the kiln.

TESSHA glaze (B) has a rusty appearance.

MANY POTTERS are reluctant to part with their own original glaze formulas. In almost all cases, these represent painstaking effort over long periods of time. That reluctance to give away their secrets is understandable to anyone who has gone through the experience of creating a glaze. We must be doubly grateful, therefore, to any potter who shares freely this type of information.

Helen and David Morris, whose studio is on the bay at Sausalito, California, have developed a family of crystalline stoneware glazes by the empirical method of test and retest. They started with a basic stoneware glaze formula and, by variations and adjustments, now have a whole series of beautifully colored and textured glazes. Some of these are reminiscent in appearance, both in color and texture, of Oriental glazes. Because of this, the Morrises borrowed the Oriental names *Temmoku*, *Tessha*, *Celadon*, *Tortoise Shell*, *Tea Dust*, and others. Morris claims that basically the chemical composition of the glazes they have developed are the equivalent of those used in the Far East.

*Please Turn the Page*



# CRYSTALLINE STONEWARE GLAZES

Continued . . .

The Morris basic glaze formula:

|  |      |
|--|------|
| Feldspar (or Nepheline-Syenite)  | 40%  |
| Silica (Flint)   | 30   |
| China Clay   | 10   |
| Flux (Some Form of Calcium Carbonate,<br>Chalk, Limestone, or Whiting) | 20   |
|  | 100% |

To achieve variations, small quantities of chemicals are added, and results observed and recorded. Desirable results are developed; less desirable ones dropped. By varying the quantities of the basic components in the formula, other things happen. For instance, equal parts of the basic elements in the recipe give a transparent glaze. To this, Morris adds half a percent of iron oxide to get a celadon glaze. The resulting color depends on the iron content of the body in a reduced atmosphere.

If the iron percentage is increased to 10 percent or more, a Temmoku or a Tessha glaze results. Wood ash, ground rock, and rice ash—all basically silica—are substituted for the silica content to produce varying effects. Every different type of feldspar used produces its unique result. By varying any of the four basic ingredients, the results are different due to the effect of the new combination on the iron oxide in the glaze or in the body.



TEA DUST glaze (D) . . .

Fireclay substituted for China clay in the glaze produces a pale celadon due to the iron content in the fireclay. The variations are infinite and require only the patience and time to try them.

All Morris glazes are reduction fired. Concerning reduction firing, Morris feels that the reason so many potters do not produce successful reduction results is because they reduce suddenly at some point in the firing. He finds that he gets the best results by reducing gradually until the firing reaches the maximum temperature of cone 11. He then oxidizes for at least one hour at the end of the firing.

Basically, all of the Morris glazes are stoneware crystalline glazes. Almost all glazes form crystals during the firing, but sometimes they are under the surface and not



TORTOISE SHELL effect (C) is an orange-brown glaze flecked with black and brown.





OCELOT glaze (E) has brown and black spots.



TEMMOKU glaze (F) . . .

seen. Morris has tried to bring them to the surface, make them visible, and take advantage of their beautifully varied color and structural effects to add richness to the glaze appearance.

To achieve maximum crystallization, the optimum temperature must be maintained constantly from one to four hours. During this time, the crystals will form. When developing a glaze, Morris judges the crystal formations at intervals during the last stage of firing by pulling a sample from the kiln with tongs through the spyhole. From these samples he is able to judge the point at which maximum crystallization occurs. Once the proper conditions have been determined, it is no longer necessary to pull samples. A sample, when cool, will maintain the appearance it got from that temperature and time in the

kiln. It is possible, therefore, to judge progressively the glaze appearance with accuracy. Crystal formation is encouraged by a slow cooling. A rapid cooling has been found to alter and possibly destroy the formation of crystals.

The clay body used by the Morris is a combination of porcelain (similar to hotel china), fireclay (which has an iron content), and a small quantity of ball clay. The glazes discussed here were developed for this body. *Warning: It is not always possible to take a glaze formula in toto and use it with the same results which the originator obtained.* This points again to the value of the empirical approach. Each potter has his own set of particular problems and must solve them according to his particular set of conditions. For this reason, exact amounts are not given in the following descriptions.

*Temmoku* (F) is almost a black-brown glaze, rust-colored in thin spots at the edges, and containing a large percentage of iron oxide.

*Tessha* (B) contains even more iron oxide and is generally more rusty in appearance.

*Tortoise Shell* (C) contains iron oxide and titanium which cause a complex of crystals on the surface and produces a color range from an orange-brown background to spots of light mustard flecked with specks of black and dark brown.

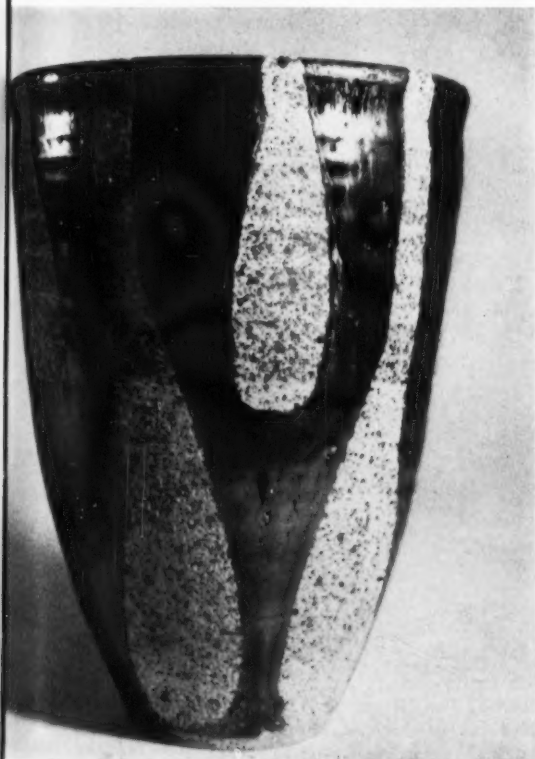
*Black Lustre* (G) is produced by the heavy crystallization of manganese on the surface. This gunmetal glaze is the same in both oxidized and reduced firings.

The matt surface of *Tea Dust* (D) comes from the crystallization of limestone and iron in the glaze.

*Ocelot* (E), a grayish-white glaze with very large and frequent spots of brown and black, is achieved by firing the stoneware body to fluxing. Three factors—iron in the body, iron in the high content of clay in the glaze, and the high kiln temperature—produce the large brown and black surface spots.

In preparing a glaze, Morris uses one quart of water to one kilogram (2.2 pounds) of glaze material. He stirs

*Continued on Page 31*



BLACK LUSTRE (G) is a gunmetal in either oxidation or reduction firing.



Creative slab-building and  
leather thongs put . . .

# ANIMALS ONH

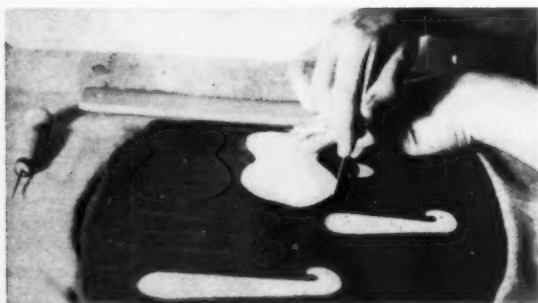
by ALICE LASHER

**I**MAGINATION coupled with observation of how animals move can result in animal sculpture that not only is fun to make but amusing and fun to play with, after it is finished. By making animals from pieces from a clay slab joined with leather thongs or other flexible material, your sculptures can sit, stand, swing, or sprawl.

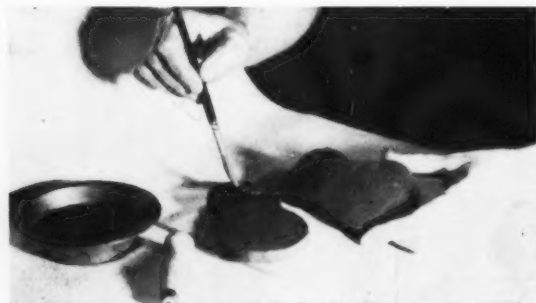
This project, of course, involves many problems to test your ingenuity, but that's part of the enjoyment of any work with clay and fire. First problem: Select an animal that can be successfully formed in clay and assembled for good movability. Problems that follow are glaze-firing the separate parts and joining the parts after they are finished.

For the demonstration here, I selected a monkey design. I started my monkey by making a paper pattern. Then I transferred the parts of the monkey design to a slab of clay rolled out to about half an inch thick. When the clay was leather hard, all of the parts were cut out, sections joined to create the body of the monkey, and holes made for joining other parts later. Since I joined my monkey with leather thongs, I drilled the holes for the joints quite large. The drilling was done while the clay was still damp.

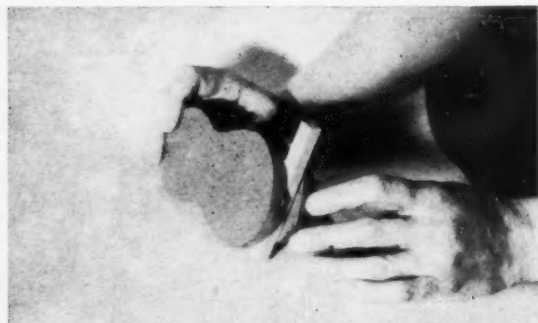
For the sake of safety, the pieces were allowed to dry slowly. Bisque



USING paper patterns and a finely pointed knife, I cut the parts of the monkey from the rolled-out clay. Cutting causes less distortion if the rolled clay is allowed to stiffen first.



THE TWO parts that make the body are scored and coated with thick slip where they are to be joined together. For this clay must be stiff enough to be handled without losing shape.

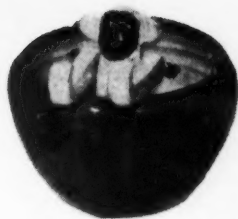


THE OPPOSITE end of the body section is separated by a stick of the proper thickness until the clay is nearly dry. This is where the tail will be added when assembly is done.



A BALL of clay (left) is cut into parts for the head (center). Reassembled and put together with slip, they form the head. An incised line suggests the mouth; holes make the eyes.

# ON THE MOVE



firing presented no problems, but glazing and glaze firing did because all parts were to be glazed completely (except for the holes).

Before glazing, I inserted a nail through the hole of each piece to provide a temporary handle for holding while spraying on the glaze. Taking a clue from jewelry firing, I supported the monkey parts on nichrome wire suspended between shelf support posts.

The final problem—that of joining the pieces—was the easiest. The material for joining had already been selected and the holes were made large enough for it. Wood dowels or a wire could have been used for this purpose. Using leather thongs, it was a simple matter to thread the parts, tie knots in the ends, and my animal was finished.

Step-by-step details of the making of my monkey are given with the pictures shown here. These may be of help to you in making the animal of your choice that can assume many postures.

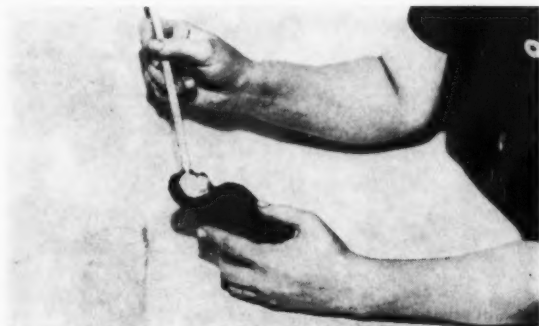
Other animals whose movements suggest this type of construction are the armadillo (whose head and feet move under his large shell), a many-segmented alligator, as well as the monkey that I have made. And don't forget the bird family which offers possibilities for perching, swinging and hanging! Your observations and imagination will suggest many more. ●



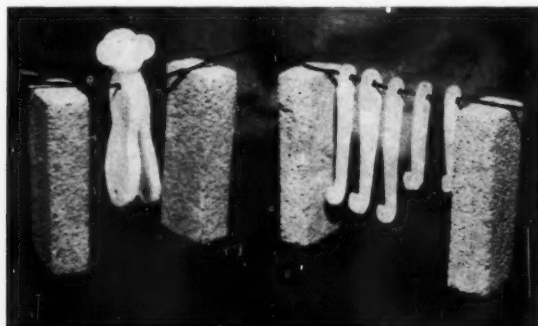
THE COMPLETED head is joined to the top of the body with a small piece of plastic clay to form the neck. Here the neck is being smoothed after head and body are assembled.



THE HOLES, which will be used later for tying together the finished animal, are formed next. I used a drill bit and worked carefully to avoid splitting the leather-hard clay at these points.



HOW MUCH of the animal you want to decorate with slip depends on the colors of the clay and glaze and your own preference. I used white slip on the face and black for eyes.



BISQUE-FIRED, the parts now are glazed and ready for the kiln. To keep glaze from adhering to kiln shelf or stilts, I string them on nichrome wires twisted together for extra strength.

# The LIVELY ART of EARTHENWARE

"... FIVE TRUSTY GLAZES"

by KARL MARTZ

THESE GLAZES are some of the most reliable that I have ever used and I thought you might like to add them to your own collection of formulas.

The first one is a simple lead transparent glaze capable of some very warm and appealing effects.

Cone 04 Lead Transparent Glaze No. 55

|            |      |
|------------|------|
| White Lead | 55%  |
| Borax      | 5    |
| Ball Clay  | 10   |
| Feldspar   | 10   |
| Flint      | 20   |
|            | 100% |

Here are a dozen colors for this glaze:

|                |       |                                       |
|----------------|-------|---------------------------------------|
| Copper Oxide   | 3.0 % | Rich Grass Green                      |
| Red Iron Oxide | 3.5   | Ming Yellow                           |
| Mang. Dioxide  | 6.0   | Iridescent Brown<br>(heavy applicat.) |
| Cobalt Oxide   | 1.0   | Deep Royal Blue                       |
| Chrom. Oxide   | 0.25  | Chartreuse                            |
| Raw Stain #43  | 2.0   | } Soft Cool Blue                      |
| Tin Oxide      | 2.0   |                                       |
| Copper Oxide   | 1.0   | Foam Green                            |
| Nickel Oxide   | 1.3   | } Green Olive                         |
| Copper Oxide   | 0.7   |                                       |
| Mang. Dioxide  | 4.0   | } Black (opaque)                      |
| Cobalt Oxide   | 2.0   |                                       |
| Raw Stain #64  | 2.0   | Moss Grey                             |
| Copper Oxide   | 1.0   | } Bright Leaf Green                   |
| Chrom. Oxide   | 0.2   |                                       |
| Gran. Rutile   | 10.0  | Nutmeg Speckle                        |

(Do not mill this with the other ingredients. Stir it into the glaze slip.)

If the granular rutile is ball milled for about half an hour the effect is less crisp, more mottled and brownish.

For sgraffito through a white engobe on red clay I especially like the Ming Yellow and the Green Olive.

The compositions of the two raw stains are as follows and should be mixed dry and very thoroughly with a mortar and pestle.

|                   |    |
|-------------------|----|
| Raw Stain No. 43  |    |
| Cobalt Oxide      | 6% |
| Copper Oxide      | 27 |
| Nepheline Syenite | 67 |
| Raw Stain No. 64  |    |
| Cobalt Oxide      | 2% |
| Copper Oxide      | 12 |
| Red Iron Oxide    | 5  |
| Manganese Dioxide | 22 |
| Nepheline Syenite | 59 |

Here is a variation of No. 55 in which Zircopax is substituted for feldspar.

|                              |      |
|------------------------------|------|
| Cone 04 Milky Glaze No. 55-Z |      |
| White Lead                   | 55%  |
| Borax                        | 5    |
| Ball Clay                    | 10   |
| Zircopax                     | 10   |
| Flint                        | 20   |
|                              | 100% |

This is effective on red clay which has been textured or incised rather deeply. It gives a generally creamy white color with the red clay edges showing through clearly. Sometimes I brush soluble colorants into or around an incised design. Strongly colored engobes show through this glaze in a subdued and delicate way.

A further variation is this:

Cone 04 Saddle Tan Semi-matt Glaze No. 55-T

|                 |      |
|-----------------|------|
| White Lead      | 55%  |
| Borax           | 5    |
| Ball Clay       | 10   |
| Zircopax        | 10   |
| Flint           | 20   |
|                 | 100% |
| Powdered Rutile | 4    |

This has a pleasing texture, and differences in thickness produce very charming differences in color over red clay. It is good on plain surfaces or over texture or incising and rich effects can be obtained over slip painting done with a natural black firing

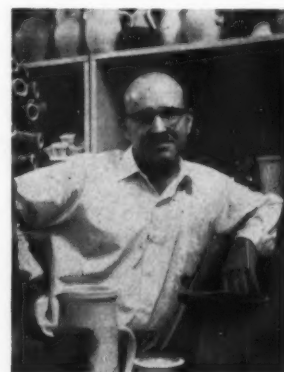
clay. For some reason slips colored with commercial black stains do not come through this glaze as well as the natural black clay.

Next is a semi-alkaline composition fluxed with a soda-lead-borosilicate frit. It develops a different range of colors and will fit the talc bodies, "A" and "B", given in the October, 1959 issue of CM.

|                                  |        |
|----------------------------------|--------|
| Cone 04 Transparent Glaze No. LT |        |
| Ferro Frit 3396                  | 41.2%  |
| Nepheline Syenite                | 24.5   |
| Flint                            | 13.7   |
| Ball Clay                        | 9.8    |
| Whiting                          | 8.8    |
| Borax                            | 2.0    |
|                                  | 100.0% |

|                   |      |                 |
|-------------------|------|-----------------|
| Chrom. Oxide      | 0.4% | Lime            |
| Mang. Dioxide     | 1.0  | } Espresso      |
| Chrom. Oxide      | 0.2  |                 |
| Copper Oxide      | 1.8  | Turquoise Green |
| Drakenfeld Chrome |      |                 |
| Tin Stain #4575   | 4.0  | Pink            |
| Mang. Dioxide     | 0.7  | } Plum          |
| Cobalt Oxide      | 0.2  |                 |
| Cobalt Oxide      | 0.2  | } Cerulean      |
| Copper Oxide      | 0.9  |                 |
| Red Iron Oxide    | 4.0  | } Lettuce       |
| Copper Oxide      | 0.5  |                 |
| Red Iron Oxide    | 3.5  | } Grey Blue     |
| Cobalt Oxide      | 0.1  |                 |
| Chrom. Oxide      | 0.3  | } Forest Green  |
| Cobalt Oxide      | 0.1  |                 |
| Nickel Oxide      | 1.7  | Coffee          |
| Drakenfeld Chrome |      |                 |
| Tin Stain #4575   | 3.0  | } Peachbloom    |
| Red Iron Oxide    | 1.0  |                 |
| Red Iron Oxide    | 4.3  | Honey           |
| Drakenfeld Chrome |      |                 |
| Tin Stain #4575   | 4.0  | } Dusk          |
| Cobalt Oxide      | 0.1  |                 |
| Nickel Oxide      | 0.8  | } Fieldmouse    |
| Cobalt Oxide      | 0.2  |                 |

Continued on Page 37

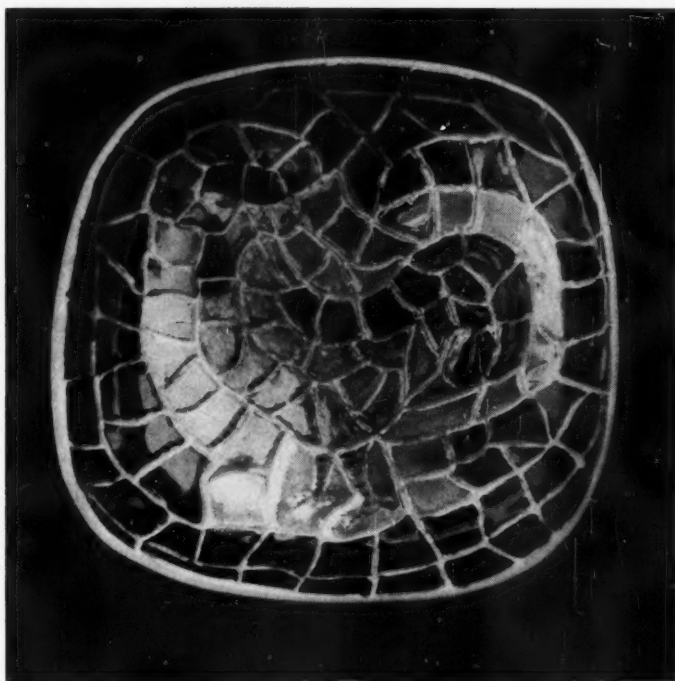


KARL MARTZ, a professor of ceramics at Indiana University, presents another of his favorite techniques. This is the eighth in his series on earthenware, which started last September.



# **All-In-One- Piece Mosaic**

by DOROTHY D. FREAS



POPULARITY of mosaics in modern homes is stimulating new ways of creating these decorative pieces with underglaze and the sgraffito tool.

For a "base," we used a bread-and-butter plate of squarish outline, six and a quarter inches; but any plain plate will do for a working surface. Any design that has not too much detail may be used. We used the ever-popular rooster on our plate pictured here. With a pencil, we outlined the design in the center of the plate. Then we applied underglaze colors, beginning with brown on the body and a darker brown on the back and tail feathers. The eye was put in with black, the beak with yellow, the legs with light yellow.

With the basic coloring done, we sgraffitoed lightly around the entire rooster, separating his yellow legs from the body by following the line of the brown underbody with the shallow groove tool.

Next, we darkened the comb and wattles with maroon. With a fine brush and dark brown underglaze, we drew in the line of the mouth, adding a dividing line between the head and the beak. With the same brown, we added curved lines on the yellow legs.

With the sgraffito tool, we cut fine V marks beginning under the wattles and working down to the legs on the lighter brown body and on the back. We followed the curve of the tail with a few lines and added short side cuts imitating feathers. A few give a better effect than a large number.

Now comes the mosaic effect or the "carving of the bird." With the sgraffito tool, we cut our rooster into

about 30 to 35 parts. Through trial and error, we found that the design showed to better advantage when the beak, eye, and part of the comb were left in one "tile."

After lightly cutting the rooster into mosaic sections, we began to fill in the background of the plate with color. Our favorite combination of background colors was used on the plate shown here. First we applied an uneven band of aqua, varying from one-half-inch width around the head and tail to an inch over the back and down either side of the legs. We avoided getting color into the sgraffito groove outlining the design. Then we sgraffitoed the outer edge of the aqua. Our second background color, a blue-green, followed the border of aqua from the front of the legs to the back of the legs. None of the aqua or blue-green was put directly under the rooster. We next outlined the blue-green band with the sgraffito tool. For the outside border of the plate, we used dark green, coloring solidly to the edge. Then we applied the sgraffito tool for final touches. We worked carefully near the edge of the plate to avoid chipping it. Each color strip was carefully cut into mosaic sections of different shapes but closely related in size.

Last, we went over the entire plate, rooster design and all, making good clean cuts in each incision. Blowing all dust off prevents crumbs of color in the sgraffito lines. Then we glazed the plate with a clear glaze.

We hope this gives you ideas for interesting projects in this technique. Cigarette box lids, lamp bases, jars—all will give you excellent surfaces to design and decorate in one-piece mosaic. •

# SHOW TIME

FIRST DEPAUW Ceramic Show exhibited pottery, sculpture, mosaics, and enamels by Indiana artist-craftsmen, at the DePauw Art Center, Greencastle, Indiana, November 15 through December 5. Some of the winning pieces are shown here.

More than 200 pieces were submitted for this first show and 113 pieces, representing 47 artist-craftsmen, were accepted. Nicholas Vergette, who teaches ceramics at Southern Illinois University, served as juror. He was born and reared in England and invited to the United States to teach at the School for American Craftsmen, Rochester Institute of Technology in 1958. His work has been exhibited extensively both in the United States and abroad.

Five cash prizes and 15 purchase awards totaling \$535 were given. "We think that this first state-wide show was very successful," said Richard Peeler, DePauw instructor in charge of the show. "We plan to make it an annual event." ●



A VIEW of part of the exhibit.



IN CHARGE of the show, Richard Peeler (left) discusses one of the forms with the juror Nicholas Vergette.



KARL MARTZ, Bloomington, received first prize for this large jar. It is 18 inches in diameter, unglazed stoneware with incised decoration—oxides sponged on textured surface.



EARL J. HOOKS, Gary, won third place with his two-legged branch vase, 9 inches high. This matte-white stoneware also received the IBM Corporation Award.

## FIRST DEPAUW CERAMIC SHOW

MARJORIE BELL, Fort Wayne, worked enamel on copper in different hues of blue on this 11-inch bowl. It won the First Citizens Bank & Trust Co. Purchase Award.



EDNA OLSON'S covered jar (left) and Lloyd P. Baker's bottle both received Kappa Pi Purchase Awards. Miss Olson, Warsaw, used a red-brown matte glaze for her stoneware jar. Mr. Baker, Bloomington, used matte white with Albany slip underneath on the upper half.



COVERED JAR, 8 inches high, by Edna Olson, has white matte glaze over Albany slip and with sgraffito design. It won fifth prize, the Ray H. French Purchase Award.



PAUL SWEANY, Indianapolis, took second prize with this animal form. This terra cotta grogged body is 6½ inches high; it has a ground surface.



# THROWN HANDLES

Here is a method of throwing uniform handles for cups and other sets made on the potter's wheel.

by IRENE KETTNER

**H**ANDLES for pottery have been devised by many methods. Some potters like the coil method; some roll a slab and cut strips for handles; and some potters pull handles for their pots.

Potters who prefer wheel throwing find it interesting to *throw* handles to match the character of their thrown pots. This type of handle is different, yet pleasing to the eye as all the handles are the same in size and design. The procedure for making these handles is as follows.

Determine the approximate width and thickness of the handles desired and the number of handles needed. Calculate how large a ring you will need to make these and select a plaster bat accordingly. Attach the bat to the wheel head.

Fig. 1. Begin with a ball of wedged clay and center it on your plaster bat. Open to the bottom of the clay lump and widen out the clay, pulling it to the edge of the bat to form a large hollow ring. This ring will later be cut into sections to make the handles for the cups.

Fig. 2. Pull the clay into a wall the thickness of the handles desired, allowing about one-fourth inch excess clay at the bottom which will later be discarded. If more clay is used than is desirable for the width of the handles, trim the top edge. Make any surface texture desired, such as emphasized wheel marks or texturing with other tools, or the handles may be left smooth, depending on the style of the cups.

Fig. 3. While the wheel is turning at a slow rate of speed, run a pointer through the clay parallel to the bat allowing enough clay above for the width of the handles. Make certain you hold the pointer straight.

Fig. 4. Now, using a pin or wedging wire, cut the clay vertically to the surface of the bat. Cut each section

of clay the exact length of one handle.

Fig. 5. Remove each section (which is to be a handle) with a scraper from the surface of the bat—not at the point where the pin cut through horizontally. It is easier to form the handle with the excess clay left on. This is particularly true if wheel marks or a textured surface are to remain as part of the handle design. Having the excess clay for handling prevents distortion.

Fig. 6. Handle by the excess portion of clay and curve each section to the desired shape of the cup handle which will be added to the pot.

Fig. 7. After the sections have dried to a leather-hard stage, detach each section from the excess clay at the point of pin-cut. Smooth off the rough edge of the cut on the handle.

Fig. 8. Attach the handle to the cup as usual, scoring the handle ends and the pot area to which the handle will adhere. Apply thick slip, join the handle to the pot firmly, and clean off the excess slip. The handle may be blended to the pot by using a small coil of clay around the joints.

For a handle for a large coffee pot or teapot, throw a smaller ring of clay, keeping in mind again the thickness and height desired. Cut from the ring one curved handle as needed to conform to the pot.

Experimentation will help you determine the quantity of clay necessary for throwing the handles or handle desired. Usually, it is better to begin with a larger ball of clay as it is easier to trim or thin down to the finished handles. This is a creative method of making handles and also timesaving when making a set. All the handles made from one ring of clay will be consistent in width, shape, and style. •



Fig. 1



Fig. 2



Fig. 3

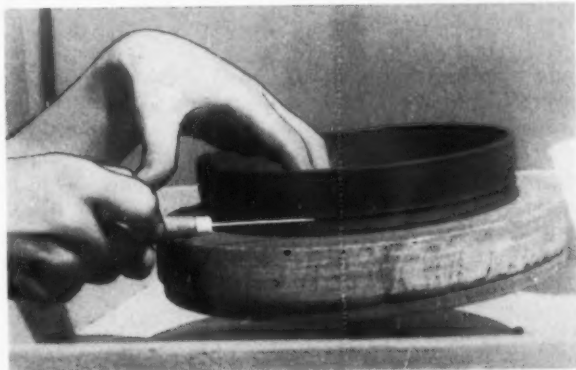


Fig. 4



Fig. 5



Fig. 6

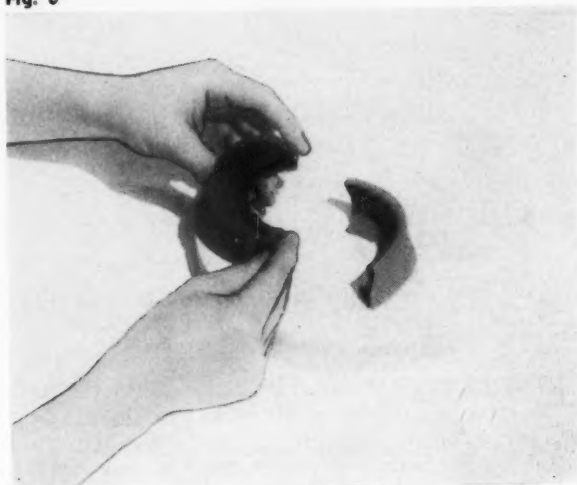


Fig. 7

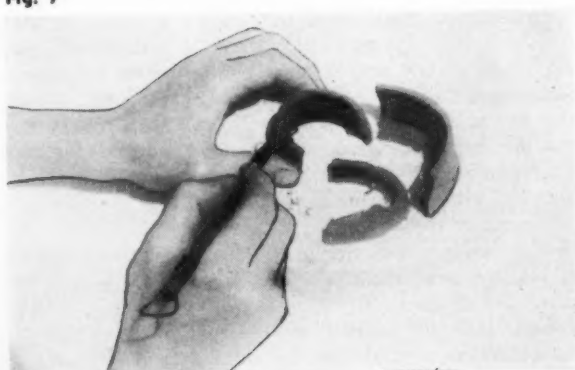


Fig. 8





# CLAY PLAY...

## A Lesson in Sculpture

Children love simple clay sculptures. They enjoy exploring the clay for fantasy uninhibited play. And what child does not respond to this combination!

by HILDA A. WHEATLEY

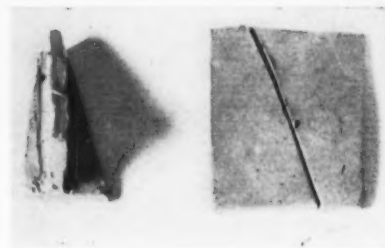
**THIS LESSON IN SCULPTURE** is made to order for the art teacher looking for something in ceramics that is simple but creative.

In a large city school where phases of development vary in any class, such a lesson gives every child an opportunity to enrich his experience according to his ability and to gain confidence in handling materials and using the clay in an individual way. These are the essential ingredients for success—confidence and creative thinking. If whimsy and initiative are encouraged, a truly original piece will be the end product. Sculpture being an additive process where a change of plan can be made as the work progresses, how he handles all of this may serve as a gauge of the child's growth in manual, mental and creative areas, and at the same time provide a rewarding experience.

The children who built these sculptures were 10-to-12 year olds. They began by patting, poking, smoothing and pressing the clay to get the feel of it. This soft smooth material, they discovered, responded to their firm or easy touch. Although the emphasis was not on procedures, the children soon gained some understanding of the basic rules and good building techniques (clay must be firmly welded together to make a safe joining,

too much water tires the clay and makes it slump, clay stands upright only if it has been given a chance to firm up), and then the pleasure was doubled.

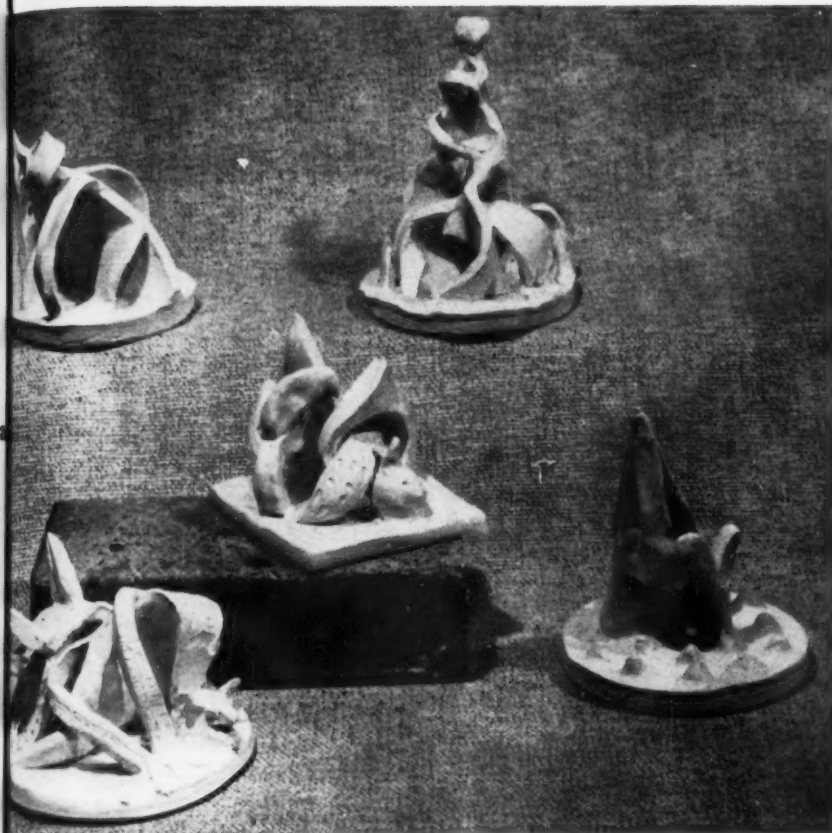
After this fun and exploratory period was over the work began. We assembled a piece of oilcloth for each child, two rulers to be used to measure thickness, a rolling pin to flatten the clay, an oatmeal box cover, a knife, and last but not most important a wad of clay. They were told to slam the clay



a bit to improve texture and workability as well as to release air, then they rolled it out on the cloth. From this slab they cut a piece to push into the round cover. This was to be the base on which to build.

For the first attempt a small rectangular piece about 5 inches x 7





2.

inches was cut, and by cutting a line on the diagonal (but not quite from corner to corner) two similar pieces were made. (See Picture 1.) Laying one down flat the other piece was set at right angles to make a good joint. This was when the firming-up was put into practice. They let this structure, which was to support the rest of the sculpture, rest up for an hour or so while they planned the lesson.

There was a good slab of clay still ready to use. This was cut into a variety of shapes which Mary Jo discovered could be used to stretch between these two walls and be made to create an interesting design. She was advised to bear in mind a few good rules: Similar shapes, showing some variation in size, shape, added texture, give continuity of line; tying shapes onto one another at the corners—all of these help to make a satisfying piece of sculpture.

Some extra adding of points made from tiny balls of clay, a little cutting away, perhaps, or the use of a round knob to finish off an uninteresting end line, were suggested. Each child

tried to think of something to make his piece different. Competition was keen.

Then the real fun began. They all sat back and inspected their pieces. If there was any suggestion of an idea as to what each might be, they exploited this fantasy to increase the illusion.

Picture 2 shows Ella's animal with many legs; Joe's seated woman; Al's sputnik in space; Ben's dragon (the feet, tail and head were his own idea); and Linda's sculpture which didn't seem to suggest anything to her, so everyone called it "Spots on the Moon." She was happy about that.

Students a little more advanced made the forms in Picture 3. On the left is "Man at Work"; on the right, "In the Park."

Every teacher knows what a boon a lesson can be where most of the pitfalls have been eliminated. With motivation and enthusiasm built in, a fair degree of success can be attained. This is the essence of creativity at its best. •

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## KILN-FORMED GLASS

### *Lamination of Ceramic Underglaze*

CERAMIC UNDERGLAZES are an excellent design medium for the craftsman working in glass, and they may be successfully used in the lamination technique. Since they lack certain ingredients in their composition, underglazes do not produce a glossy protective surface. In their use on clay they are protected by a coating of transparent glaze. When used with glass they must be laminated between two sheets of glass, the top sheet of glass acting as a shield that covers and protects these colors.

The colors of underglazes, when laminated, do not change or deepen, as do some of the particular shades when used under a transparent glaze on pottery. Under a glass blank, colors will remain as they appear in their bottles, and must be selected for use accordingly. As a rule the translucent underglazes are more brilliant and intense than the opaque ones.

#### **APPLYING UNDERGLAZE TO GLASS**

It must be borne in mind that glass has an impervious surface unlike greenware or bisque clay which is porous and absorbent. Therefore, the handling of underglaze is slightly different in working with glass. Any prolonged manipulation of this water-soluble material can easily result in puddles of mixed color rather than discernible design. The color must be applied to the glass rapidly and without retouching. This is not difficult to do, as the prepared underglazes contain surface binders or hardeners. When the first applications are dry, contrasting colors can be added as shading by using equally light, sure strokes.

#### **SQUEEGEE PATTERNS**

In addition to the usual techniques of applying underglaze—linear, brush stroke, sponging and spraying—there is one method of design that is adaptable *only* to glass. In what I call the “squeegee” method, spontaneous patterns can be created by painting a desired underglaze on the surface of the lower glass blank. While it is still wet, position the upper blank to correspond with the shape of the lower one, then “swivel” it about 90 degrees to the right or left, return it to the original position, and



LIGHT FIXTURE panels have black underglaze laminated between two sheets of glass. The top surfaces of the glass are colored with yellow and emerald green glass stain blended together.

separate the blanks. Since a considerable vacuum results, it is sometimes difficult to separate the two sheets of glass. Next, clean the rims of the two blanks with a clean cloth to about one-fourth inch from the outer edges. This is done because the underglaze often “boils” between the glass during the firing and can overflow onto the mold used to shape the form. When both sections are dry they are placed together again and the laminated piece is fired.

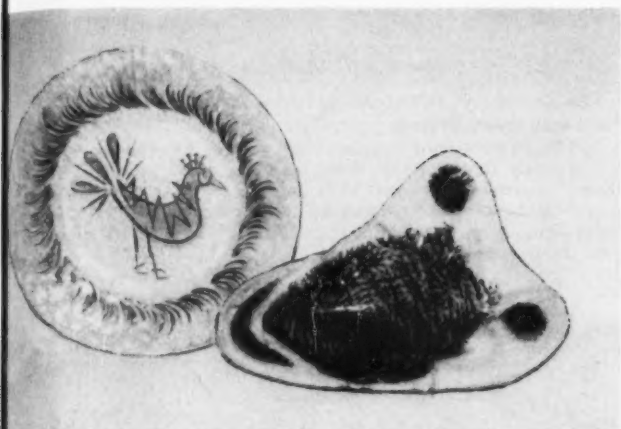
This technique results in wonderful and strange patterns, and is an adventure comparable to and somewhat resembling the “ink blot” tests given in determining the appraisal of personality! Varying the consistency and thickness of the underglaze results in coral branch formations, delicate leaf veinings, webbing, shadowy dots, and many more design suggestions. Thin coatings produce delicate patterns, while puddles poured onto the glass form large bold motifs. Separated or spaced background designs can be obtained by using small glass circles (flashlight lens work very nicely), triangles, or strips, all manipulated in the same manner as an entire top blank. Each glass shape seems to devise a distinctly characteristic imprint.

#### **OTHER MATERIALS, OTHER TECHNIQUES**

New effects and techniques may be evolved by using other materials in conjunction with underglaze. The following suggestions may help you to get individual results from combining materials.

*Enamels* for copper can be sifted on any bare areas of the lower blank. This is especially useful for borders around the design. A mask or shield of paper should cover the design to prevent its being blurred by granules of enamel. The underglaze must be dry before the mask is placed over it.





ROUND PLATE combines coral, blue-green, chartreuse and black underglaze in the lamination. The free-form ashtray got the "squeeze" technique, with black underglaze, laminated.

*Mica texture flakes* can be added sparingly on the underglaze design to add silver or gold sparkle to the finished piece. For example, textured flakes can suggest stars when used on a black or dark blue background that resembles a night scene; a few silver flakes can create the illusion of bubbles for an underseas effect. The addition of these flakes must be consistent with the design, and must not obliterate it.

*Fiberglass threads* can be unraveled from yardage or draperies and used to achieve fine lines of color to the underglaze design. Brush these threads all over with underglaze, then lay or coil them into patterns on the lower glass blank.

*Metallic overglaze* in the form of touches of liquid glass gold, can be used on the surface of the upper blank to brighten and accent weak or indefinite underglaze designs. These also can add a three-dimensional effect. Synchronize the placement of the gold with the colored design beneath for a better effect. Remember that gold must be dried overnight before firing. A greater feeling of depth can be achieved by using thick glass for lamination for this technique.

*Liquid glass colors* can be applied to the surface of the upper glass blank. These transparent glass stains can be used to strengthen pale underglaze colors underneath, and to soften harsh colors that may be undesirable. The use of this material creates an effect of depth in the fused unit similar to that of the glass gold accents.

#### PITFALLS AND DEFECTS

1. Underglaze must be dry before firing to prevent discoloration and "froitness" caused by condensation.
2. Great care must be taken when retouching a design with underglaze, in either the wet or dry condition, that previous applications are not removed by adhering to the brush.
3. Excess application of underglaze can cause trouble. It can create checking or fissures and trapped air pockets. This latter defect causes the upper blank to rise from one-eighth to one-half an inch (depending on the thickness of the glass) following the design outline. •

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## Suggestions

from our readers

#### For More Even Drying

When drying pottery shapes with narrow tops which cannot be safely turned upside down, it is helpful to seal the top closed. I do this immediately after throwing. I cut a small piece of writing paper slightly larger than the pot opening, wet the paper thoroughly on both sides, and press it gently into contact with the rim of the opening.

—Cecil G. Strawn, Jr., DeKalb, Ill.

Another trick to hasten and promote even drying of greenware is to place the pieces on a pair of tongue depressors in



your damp box. This allows air to circulate under the pot as well as around and inside it.

—Agnes Little, Alexandria, La.

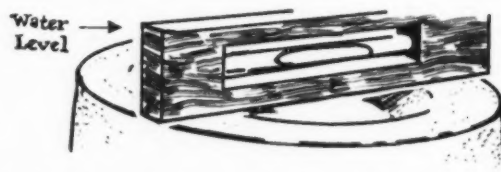
#### Porcelain Castings Reinforced

In doing a pierced-through decoration on thin porcelain castings, I found myself breaking the fragile greenware. Someone suggested plunging the whole pot into hot paraffin (very hot for an even coating) to strengthen the greenware. This works wonderfully well, so I want to pass along this idea. The piercing work becomes more painstaking, as a result of the paraffin soaking through the clay, but you don't have to be afraid of crushing fragile walls. The paraffin burns out in the kiln during bisque firing.

—Art Parker, Kansas City, Mo.

#### To Level a Mold

In trying to keep my plate molds from giving me lop-sided plates, I use a small water-type level. I center it horizontally,



first, and then crosswise to level the mold. I then have an even edge after pouring the slip. This is much easier than running around looking for a wedge after pouring.

—Dorothea Connacher, Ghent, N. Y.

#### Wax Crayons for Wax Resist Decoration

For a different effect with wax resist, use wax crayons instead of the wax solution. Just sketch in your design (the area you want to resist glaze) with the crayon, on the bisque ware, pressing hard and going over the design several times. Then you can brush on the glaze, or dip the pot in the glaze, and the wax-crayoned design will repel the glaze. The wax burns off during the firing.

—Alice Lasher, Chicago, Ill.

#### Dollars for your Thoughts

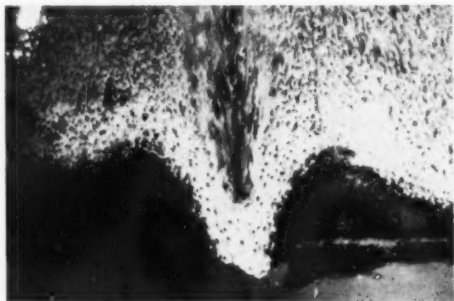
CM pays up to \$5 for each item used in this column. Send your bright ideas to CM, 4175 N. High St., Columbus 14, O. Sorry, but we can't acknowledge or return unused items.

## Crystalline Stoneware Glazes

Continued from Page 17

the mixture with his hand to remove the lumps; then strains the glaze through an 80-mesh sieve. Morris does not use a ball mill to prepare a glaze because he feels color interest and texture are lost from glazes too finely ground. He prefers the irregularities of broken color.

Morris has developed several glaze treatments which give especially interesting variations. For graded color effects, Morris dips the piece into the glaze completely



A CLOSE-UP shows an interesting glaze variation resulting from the dipping process.

and then gradually draws it out. The parts longest in the glaze have the thickest glaze layer. The procedure is then reversed with another color to compensate for the thinly glazed portion of the previously applied glaze.

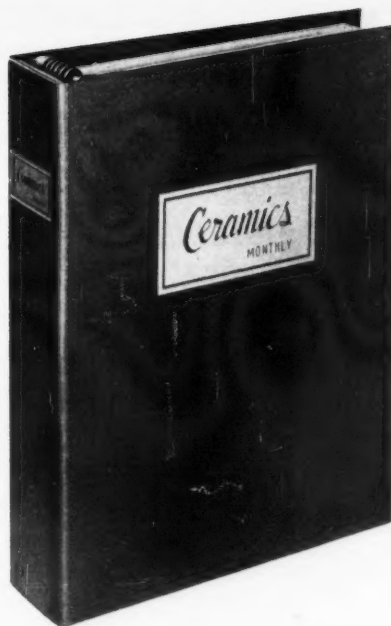
Another interesting effect—the flashed copper glaze (A)—he achieves by firing pieces glazed with bay ash together with others glazed with copper glazes. In a reduction kiln, these pieces are placed next to each other. What happens is that the copper volatilizes on the bay ash and flashes it pink on the side near the copper glaze. He has found that this color cannot be achieved by combining the two glazes before application.

Frequently pressed by the demands of production, the Morrisses have developed a shortcut to tracking down the origin of interesting irregularities which occur in the firing. If, after a firing, they find a small area that they would like to reproduce, the quickest way to analyze it is to paint a shard with the basic glaze and then stripe it with the possible variants (the individual chemicals in the original formula) mixed with water. After carefully examining the fired result, the chase is on! Usually, one of these stripes will reveal the effect they were tracking down and the basic formula can then be altered to make this permanent effect.

In their hunt for new textures and colors, the Morrisses often examine glazes by magnification. Trapped gasses and crystallizations produce the textures of stoneware glazes, and magnification often will expose basic structure of glaze texture and encourage development in a particular direction. Many of their glazes began with accidental effects which were then tracked down. The Morrisses do not reject this avenue of discovery and their satisfaction in the control and the exploitation of the so-called "accident" has been rewarding. ●

### At Press Time...

we received the news that the Morris Studio and their living quarters were destroyed in the devastating Sausalito waterfront fire, March 16.—Ed.



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## Itinerary

Continued from Page 10

### KANSAS, WICHITA

April 15-17

The Fourth Annual Ceramic Hobby  
Show, sponsored by the Wichita Ceramic  
Arts Society, Inc., at East Armory. For  
hobbyist competition forms, contact: Mrs.  
Beulah Solomon, 2725 Menlo, Wichita.

### NEW JERSEY, ASBURY PARK

May 5-8

\*Eighth Annual Eastern Ceramic Show,  
at Beachfront Convention Hall. Cash  
awards. Open to amateur hobbyists, stu-  
dents. Entry forms may be obtained by  
writing to: Ceramic Contest, P.O. Box  
652, Union, N. J.

### OHIO, DAYTON

April 23-24

Second Annual Ceramic Show, sponsored  
by Midwest Ceramic Association, at Me-  
morial Hall. Competitive hobbyists dis-  
play. For details for entering, write:  
John Garwood, Box 337, New Lebanon,  
Ohio.

### PENNSYLVANIA, PHILADELPHIA

May 19-22

\*Ceramic National Trade Show and  
Workshop, Sheraton Hotel. For details  
and entry blanks, write: Arthur E.  
Higgs, 414 N. Jefferson, Bay City, Mich.

## WHERE TO GO

### CALIFORNIA, SAN FRANCISCO

April 3-May 1

\*The Second Annual Church Art Today  
exhibition, sponsored by the Grace Ca-  
thedral.

### CALIFORNIA, SAN MATEO

April 8-16

Annual show of the Bay Area Arts and  
Crafts Guild, in the Gallery on the Mall  
at Hillsdale Shopping Center. Judges of  
the show will be: Antonio Prieto, head  
of the art department, Mills College;  
Miriam Lindstrom from De Young  
Museum, San Francisco; and Paul Mills,  
director, Oakland Art Museum.

### CONNECTICUT, NEW BRITAIN

April 2-24

A design competition and the annual  
Prestige Show of the Society of Con-  
necticut Craftsmen, at the New Britain  
Museum.

### KANSAS, WICHITA

April 16-May 21

Fifteenth National Decorative Arts  
Ceramic Exhibition, sponsored by the  
Wichita Art Association, 401 North  
Belmont Avenue.

### KENTUCKY, LOUISVILLE

April 1-30

The 33rd Art Center Annual of the  
Louisville Art Center Association, at the  
J. B. Speed Art Museum. All media.

### MARYLAND, HAGERSTOWN

April 8-28

The 28th Annual Cumberland Valley  
Artists Exhibition for 1960, Washington  
County Museum of Fine Arts. All media.

### MICHIGAN, EAST LANSING

through April 18

The Midwest Designer Craftsmen Invi-  
tational Exhibit, at the Kresge Art Center,  
Michigan State University. The exhibit  
includes pottery, jewelry and metal work,  
glass by professional members of MDC.

Continued on Page 38

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# Ceram Activities

people, places & things

## "THE POTTER'S WHEEL" ON TV

A series of educational television lessons, "The Potter's Wheel," is being presented on Wednesday evenings, 7:30—8 o'clock, by Channel 48, WCET, Cincinnati, Ohio. This station, supported by the Greater Cincinnati Television Educational Foundation and in cooperation with the TV-Radio Department of the University of Cincinnati, began the ceramic series the first of February. It continues through May 26.

After being presented in Cincinnati on Wednesday, each lesson is broadcast the following Monday by Channel 34, WOSU-TV, Columbus, Ohio.

The April and May lessons will be concerned with bottles and closed forms; pitchers and spouts; applying handles; types of covers and handles; and teapots.

Thomas A. Jones, assistant professor of ceramics in the College of Applied Arts, University of Cincinnati, is the instructor in the series.

## NEWS FROM THE NORTHWEST

The Washington State Ceramic Association elected officers in February, as follows: *Harry Collman*, president; *Lori Hultgren*, vice president; *Del Buckingham*, secretary; *Irene Winter*, treasurer; *Clarke Fuls*, reelected board member; and *Bell Neilson*, new board member.

Many new members were accepted at the February meeting. Seventeen from the Spokane area joined the State Association as an affiliate called the *Inland Empire Chapter*. Two new members were from Tacoma.

Plans are underway for the Association's September show, which is to be greater than ever.

## 4TH ANNUAL ALABAMA CERAMIC SHOW

Open to all hobbyists in Alabama, the Fourth Annual Alabama State Ceramic Show will be April 29—May 1 at the Cloverdale community center, East Fairview Avenue, in Montgomery. This show is sponsored by the Montgomery Parks and Recreation Department. There is no entry fee, no fee for admission.

Last year's show drew over 580 persons entering, and more than 3000 pieces were exhibited. Three place ribbons are awarded in each category as well as a Best of Show award and a sweepstakes award for that person winning the most blue ribbons. Alma T. Trum is coordinator of the exhibit.

ALABAMA'S Ceramic Show in 1959 gave Best of Show award to Mrs. Jennifer McElhaney (left) for her light fixture hanging in the center. Mrs. Paul Lene Wright (right), sweepstakes winner in the same show, is holding one of her blue ribbon entries, a hand-modelled dove with gloss glaze.



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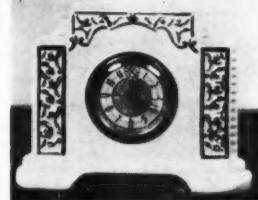
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## MIDWEST CERAMIC ASSN. ELECTS

At the February meeting of the *Midwest Ceramic Association*, held at Troy, Ohio, the following officers were elected: *John Garwood*, New Lebanon, Ohio, president; *George Glisson*, Dayton, vice president; *Vera Allen*, Dayton, treasurer; *Vi Sinns*, Ft. Wayne, Ind., secretary; and *Marie Smith*, Dayton, director of publicity.

Plans for the Second Annual Ceramic Show are well underway. The show is to be April 23 and 24 at Memorial Hall, Dayton. *Marc Bellaire* will give two demonstrations a day.

## 1960 YORK STATE CRAFT FAIR

Harpur College, Vestal, N. Y., a completely new campus with all new buildings will be the setting of *York State Fair*, August 9—13. Beautiful display facilities and lots of space promise to make this a most interesting Fair, reports the Fair Committee chairman, *Margaret Carnahan*. This six-year-old fair has previously been held in Ithaca.

It is the desire of YSC to be truly state wide, so plans are to hold the fair in different areas during the next few years. YSC stresses the educational aspect of the craft fair as well as having available plenty of saleable items.

*Thomas Donkin*, Corning, N. Y., is the 1960 York State Fair chairman for 1960. He works at Corning Glass Works as an interior designer for office and factory space as well as with trade shows, exhibits and displays.

## VOULKOS TURNS TO NEW ART FORMS

*Peter Voulkos*, internationally known ceramist, has turned from pottery to painting and free ceramic sculpture. An exhibition of his sculpture and paintings was recently displayed as *New Talent in the Penthouse*, at the Museum of Modern Art, in New York City.

Voulkos, now on the faculty at the University of California, Berkeley, is a native of Montana. He attended Montana State College in Bozeman and obtained a master of fine arts from the California College of Arts and Crafts, Oakland. He has exhibited his ceramic work widely both in this country and abroad. During 1959, he received two awards in Europe: the Rodin Museum

Please Turn the Page

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### MIDWEST CERAMIC CENTER

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### CeramActivities

Continued from Page 33

prize in sculpture in Paris, and the silver medal at the Ceramic International, Ostend, Belgium.



Pictured here is one of his pieces of sculpture, "Little Big Horn," 57 inches high and of fired clay.

### TEXAS CRAFTS AT DALLAS

The 11th Annual Texas Crafts Exhibition, co-sponsored by the Craft Guild of Dallas and the Dallas Museum of Fine Arts, was held at the Museum, in December. Entries were from residents of Texas. Jurors included John P. McElroy, potter and faculty member of Southern Methodist University in Texas, and P. T. Chin, potter, Irving, Texas.

Awards included: \$25 to Paul Peter Hatgil, Austin, for his ceramic sculpture, "Synthesis"; and \$25 to James Wozniak, Fort Worth, for his group of pots.

### SECOND TRAVELING EXHIBITION NOW AVAILABLE

The Society of Connecticut Craftsmen has assembled a second traveling exhibition of enamels, jewelry, metal, pottery, weaving, and woodwork. Jewelry and pottery have the largest part in the show.

This collection is being circulated as was the first traveling exhibition offered last year. The only cost is the transporta-



tion of the case and its contents from and to West Hartford, Conn. For more information, write: Miss Helen Haselton, 67 Newport Ave., West Hartford.

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# Strictly Stoneware

## Glazes for Cones 5 and 6

by F. CARLTON BALL



*Stoneware potters who fire their ware to cone 5 or 6 have been neglected to some extent in these articles. Since numerous requests have been made for more recipes in this firing range, I hope that the following ones will be a help. They are beautiful glazes.*

**GLAZE #3 D**—A shiny transparent glaze that should work well over all types of engobe decoration.

|                     |        |
|---------------------|--------|
| Flint               | 5.1%   |
| Feldspar            | 64.3   |
| Zinc Oxide          | .6     |
| Colemanite          | 6.7    |
| Magnesium Carbonate | 2.6    |
| Frit #14            | 20.7   |
|                     | 100.0% |

For colors—to the base glaze, add the following percentages of coloring materials:

|                                  |      |
|----------------------------------|------|
| For a strong blue-green, add:    |      |
| Copper Carbonate                 | 4.0% |
| For a pleasant medium-blue, add: |      |
| Cobalt Oxide                     | .5   |
| For a clear violet, add:         |      |
| Manganese Dioxide                | 4.0  |

Iron oxide seems to be the only exception to the glaze's compatibility with colorants. Red iron oxide at 5% gives only an amber color.

A tin-vanadium glaze stain or underglaze gives a good rather opaque yellow. To make the glaze semi-opaque, add 7% of tin oxide. Rutile at 10% gives a light tan color, opaque and slightly matt. Rutile, added to any of the other colors, at 5% gives the glaze a pleasant opalescent effect that has more quality than the clear glaze.

Here are some more colors, all subtle ones:

|                            |      |
|----------------------------|------|
| For a spring-green, add:   |      |
| Tin-Vanadium Glaze Stain   | 2.5% |
| Copper Carbonate           | 2.0  |
| For bottle-green, add:     |      |
| Copper Carbonate           | 2.0  |
| Red Iron Oxide             | 2.5  |
| For blue-green, add:       |      |
| Copper Carbonate           | 2.0  |
| Cobalt Oxide               | .25  |
| For gray-blue violet, add: |      |
| Manganese Dioxide          | 2.00 |
| Cobalt Oxide               | .25  |

**COLEMANITE GLAZE** — An opaque shiny glaze with a wide range of rich colors.

|            |       |
|------------|-------|
| Feldspar   | 44.0% |
| Zinc Oxide | 5.0   |
| Colemanite | 19.0  |
| Dolomite   | 6.0   |
| Whiting    | 2.0   |
| Clay       | 5.0   |
| Flint      | 19.0  |

100.0%

|                                    |      |
|------------------------------------|------|
| For a strong blue-green, add:      |      |
| Copper Carbonate                   | 4.0% |
| For a strong blue, add:            |      |
| Cobalt Oxide                       | .5   |
| For a gray-violet, add:            |      |
| Manganese Dioxide                  | 4.0  |
| For a strong brown-black, add:     |      |
| Red Iron Oxide                     | 5.0  |
| For a good yellow, add:            |      |
| Tin-Vanadium Stain                 | 5.0  |
| For a light tan color, add:        |      |
| Rutile                             | 10.0 |
| For an excellent light green, add: |      |
| Tin-Vanadium Stain                 | 2.5  |
| Copper Carbonate                   | 2.0  |
| For a good black, add:             |      |
| Red Iron Oxide                     | 2.50 |
| Cobalt Oxide                       | .25  |
| For a red-brown or rust, add:      |      |
| Red Iron Oxide                     | 2.5  |
| Tin Oxide                          | 3.5  |

**#10 MATT GLAZE**—An excellent matt glaze, ivory in color.

|            |       |
|------------|-------|
| White lead | 21.3% |
| Feldspar   | 42.7  |
| Kaolin     | 9.4   |
| Whiting    | 9.4   |
| Talc       | 17.2  |

100.0%

Here are some colorants for the above matt glaze:

|                                    |      |
|------------------------------------|------|
| For a muddy gray-green, add:       |      |
| Copper carbonate                   | 2.0% |
| For a medium blue, add:            |      |
| Cobalt Oxide                       | .25  |
| For gray-violet, add:              |      |
| Manganese Dioxide                  | 4.0  |
| For a medium brown, add:           |      |
| Red Iron Oxide                     | 5.0  |
| For a good yellow, add:            |      |
| Tin-Vanadium Stain                 | 5.0  |
| For a very white matt, add:        |      |
| Tin Oxide                          | 7.0  |
| For a glowing rust-brown, add:     |      |
| Red Iron Oxide                     | 2.5  |
| Tin Oxide                          | 3.5  |
| For an excellent olive green, add: |      |
| Copper Carbonate                   | 2.0  |
| Tin-Vanadium Glaze Stain           | 2.5  |

Continued on Page 37



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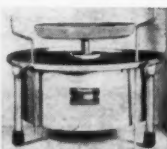
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as contemporary Byzantine.

The "Life of Christ" panels are in the Midwest Designer Craftsman Smithsonian traveling show to be exhibited next at Antioch College, Yellow Springs, Ohio, May 7-29. This set took an award at the 1957 Designer-Craftsmen Show.

Sister Mary Rembert is an assistant professor of art at Alverno College, Milwaukee. Her background in enamels includes courses at the Cleveland Art Institute and Notre Dame University. Another set of six pieces of cloisonne on fine silver recently won the enameling award at the 39th Annual Wisconsin Designer-Craftsmen Show, 1959. ●



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## Earthenware

Continued from Page 20

The fifth one is a three ingredient glaze developed in one of my classes last year by Mr. James Wynne.

Cone 04 Charcoal Semi-matt Glaze  
No. 406

|                  |      |
|------------------|------|
| Albany Slip Clay | 40%  |
| Barnard Clay     | 20   |
| White Lead       | 40   |
|                  | 100% |

Since Albany Slip clay does vary in composition from one shipment to another the results may also vary but we have used this glaze in class for several months with consistently good results. It requires more water than most glaze slips, about 90 to 95 percent of the dry weight, and it should be applied as evenly as possible in a medium thin coat. Spraying or very careful brushing will give good results.

Its special charm lies in its use on red clay when an incised pattern is cut through the glaze coating. This must be done on bisque so that the incising tool will leave a light residue of glaze on the exposed surfaces. Being absolutely non-flowing, even quite delicate incised lines do not disappear in the firing. The red clay exposed by the incising and darkened by the slight residue of glaze, fires to a deep iron-red color in rich and subtle contrast to the glaze itself. ●

## Stoneware Glazes

Continued from Page 35

|                                |      |
|--------------------------------|------|
| For turquoise, add:            |      |
| Copper Carbonate               | 2.0  |
| Tin Oxide                      | 3.5  |
| For an unusual dark gray, add: |      |
| Manganese Dioxide              | 2.50 |
| Cobalt Oxide                   | .25  |
| For a deep mustard, add:       |      |
| Tin-Vanadium Glaze Stain       | 2.5  |
| Red Iron Oxide                 | 2.5  |
| For a pale lavender, add:      |      |
| Manganese Dioxide              | 2.0  |
| Tin Oxide                      | 3.5  |

If the light colors or tints of this glaze are applied to a red clay body, and a design scratched through the unfired glaze with a sharp nail or dull coarse needle, a beautiful effect may result after the cone 6 firing. The glazes listed here give a wide range of color, texture, depth, and quality. I hope they may give you many beautiful pots and much happiness in their use. In a later issue I shall give more glazes for this cone 5 and 6 firing range. ●

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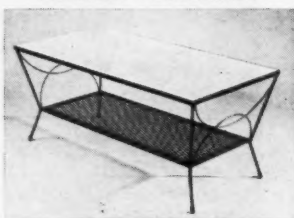
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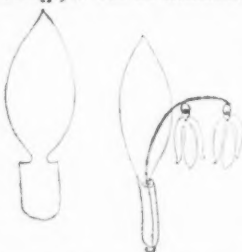
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## Enameled Flowers

Continued from Page 13

This hole, intended for a figure-8 wire for assembling, can help with enameling. Stick a nail through the hole so that the bell sits tightly on it and you can hold it while applying enamel.

One or more such bells can be attached to a wire stem—according to sketch. For earrings, it can be attached to a dangle finding. For a brooch, one or more stems can be caught in the rolled-up stem of



a silver or enameled leaf that has the finding soldered onto it (see sketch). Two or even three petaled cups can be joined to one full flower by punching two slits through each of them and lacing through all the four or six holes the two ends of a metal strip that you have given a U-shape. Ends of the U curled up will not only hold the flower together but will also make nice centers.

All these flowers look best enameled with transparents over white if you use copper as a base or over silver flux on silver. Blues, greens, and yellow can also be used directly on silver without the flux base. I think this is enough of flowery ideas for you to grow upon—into real spring! •

## Itinerary

Continued from Page 32

### NEW HAMPSHIRE, GREENFIELD July 16

Eleventh Annual Arts and Crafts Festival, on Crotched Mountain, sponsored by the Coach House Fellowship. Exhibition, sale, and demonstration of crafts by New England craftsmen. Luncheon served on terrace by Crotched Mountain Auxiliary.

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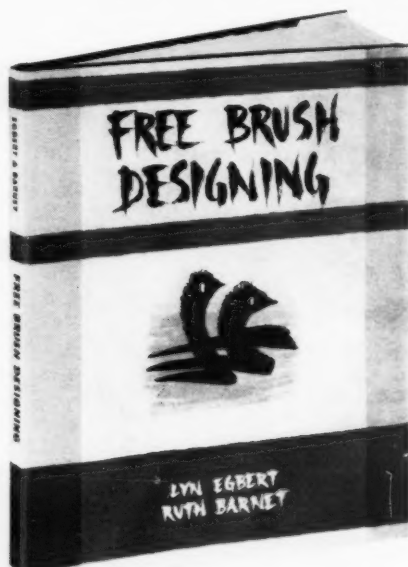
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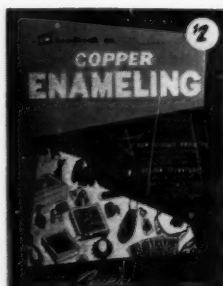
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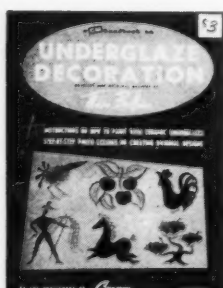
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